

\*Peck, "Struggling with the Creative Class,"

<http://www.geography.wisc.edu/faculty/peck/Peck-strugglingwiththecreativeclass.pdf>

The creative class - function of the "profoundly neoliberalized urban landscapes" - do not disrupt urban policy orthodoxy based in city competition, place marketing, property-development, gentrification, and socio-spatial inequality. extend and recodify neoliberal urban politics with seductive packaging.

Names Amsterdam one of the cities who paid florida's speakers fee. "hipsterization strategies" (3) Cities now think that they need to compete with traditional means of tax breaks, redevelopment, and incentives - and now the three t's - tech, talent, and tolerance

Creative class is dependent on people trapped in low-wage service jobs who cater to their lifestyle, some of which are the actual "creative bohemians" such as musicians and artists who do not hold professional jobs but serve to entertain those who do (8)

Florida's best seller status can be linked to the positive reviews and high rankings he gives to cities such as NYC and San Fran, who promote his book as a result --- he revises his tables and indices and rankings periodically to keep national interest and market / support his thesis (10)

Posits working-class service-class cities that are not tourist attractions as hopeless wrong kinds of places (11) ---- Cities can order report \$495 from Catalytic, organization under Florida (11), and suggests the next step as having florida come speak at your city for a 5 figure price tag

Points to the florida-inspired "cool cities" Michigan-based program: targeting public resources not to socio-economic needs, but to creative potential via: mixed-income housing, pedestrian-friendly environment, commercial retain, neighborhood organizing, higher density, clean public and private space, options for food, historic districts, recreation and parks, art galleries, shops, and museums, accessibility (transit) (15)

- (pg. 16-17) Michigan cities proposals were to develop arts-based projects, chase tourism, and attract mobile capital (such as development of 96 downtown brownstones to help GM attract employees)

Cities drawn into zero-sum competitions for mobile private investment, leads to subsidization of the forms of capital circulation/ revenue competition - the major sources of the problem in first place (29) -- supply-side promotional strategies globally reproduced to compete for mobile investment, jobs, discretionary tourist spending; which increases the rate of capital circulation. (30)Discourses of creative competition enlist cities in cultural commodification and artistically-inflected place marketing

Creative-city strategies are predicated on and designed for neoliberalized terrain (33). Values urban cultural artifacts in terms of their supposed economic utility. Conceives of and promotes gentrification as a positive process --- provides the basis to intensify and publicly subsidize urban consumption systems for a circulating class of gentrifiers with a lack of commitment to a place and who have weak community ties, which is perversely celebrated (33) amounts to a public validation of favored forms of consumption and lifestyles for a privileged class of consumers. Indulging in selective forms of elite consumption and social interaction is elevated to the status of a public-policy objective.

(34) – individuality, meritocracy, diversity, and openness are now slogans for the same corporate economy that Florida claims is being displaced by the high-tech, no-collar workplaces and edge neighborhoods

The rhetoric seeks to normalize flexible labor-market conditions, further demeaning a class of workers who can not cope with the insecurity and instability associated with capital competitions between cities (34) -- The thesis of the creative class invokes the “flexibility” rhetoric which implies that any critic or opposing view is rigid, conservative, closed minded, intolerant, etc.. (34)

The creativity argument rests on the assumption of a hollowed-out nation state, and implies that the local and human scale are not the determinants or processes and meaningful social actions – but rather, creativity is related to distant, dysfunctional forces beyond individual control. The city is either cool or it is not. (34), and Florida argues that creative environments can not be planned from above, they need to be organic and grassroots.

(35) civic leaders better take heed or else.... The next threat is international capital flight

(36) creative bodies/souls have become the preeminent carriers of economic development potential, and the pursuit of economic development becomes synonymous with the publicly funded quest to seduce the creative class to move there

---- it is a uniquely mobile supply-side strategy, even more so than the chase after footloose corporations, and to catch them, the city must buzz; city must make themselves attractive to precocious monied incomers with additional gifts like bike paths, street entertainment

The contagion of urban creative strategies is continuing to spread to Europe and beyond (36) – emphasizes the mobilization of new regimes of local governance around the aggressive pursuit of growth-focused development agendas (36) “cities and urban policies remain substantially constituted by an ideologically-amplified deference to ‘external’ competitive forces and threats, though the struggle to replace working-class jobs is partially superseded by nouveau-bourgeois war for talent.” The overbuilding of malls, stadiums, convention centers, and industrial parks becomes bike paths and artistic venues.

(37) – subordination of social-welfare concerns to economic development initiatives is essentially a “creative trickle down”; elite-focused creativity leaves supporting roles for 2/3 of the population in working and service classes ---- those circumstances outside the creative class are “rationalized according to a deficit model of creativity”.

The creative cities discourse is saturated in “and superficially oblivious to the prevailing market ideology”.

(38) – empowers unstable networks of elite actors, gives license to portability and routinization of global policy practices that allow for technocratic development to disembed and deterritorialize... reconstitutes urban elitist leadership models of city governance despite ritual invocation of grassroots efforts and local authenticity ---- the over-construction of creative cities devalues the building block of the theory, and it glorifies new urbanism and gentrification as successful models